

Joseph Haydn: Messe No 11 (Schöpfungsmesse. 1801.)

Kyrie.

Adagio.

cr.

Musical notation for the first section of the Kyrie, measures 1-28. The music is in G major (one flat) and 3/4 time. It begins with a half rest, followed by a quarter rest, then a half note G4. The melody continues with quarter and eighth notes, including a triplet of eighth notes. Dynamics include *f* and *mf*. The section ends with a repeat sign and first/second endings.

Allegro molto.

Musical notation for the second section of the Kyrie, measures 29-58. The music is in G major (one flat) and 6/8 time. It begins with a half note G4, followed by quarter and eighth notes. Dynamics include *f* and *ff*. The section ends with a repeat sign and first ending.

2

56

1

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). The staff begins with a 2-measure rest, followed by eighth and quarter notes.

61

Musical staff 2: Treble clef, key signature of two flats. Continuation of the melodic line with eighth and quarter notes.

66

91

ci.

Musical staff 3: Treble clef, key signature of two flats. Features a 24-measure rest, followed by notes with dynamic markings *f* and *sf*. A *ci.* marking is present above the staff.

95

Musical staff 4: Treble clef, key signature of two flats. Continuation of the melodic line with eighth and quarter notes.

100

Musical staff 5: Treble clef, key signature of two flats. Continuation of the melodic line with eighth and quarter notes, including various accidentals.

104

Musical staff 6: Treble clef, key signature of two flats. Continuation of the melodic line, ending with a 1-measure rest.

110

Musical staff 7: Treble clef, key signature of two flats. Continuation of the melodic line with eighth and quarter notes, including dynamic markings *fz*.

116

Musical staff 8: Treble clef, key signature of two flats. Continuation of the melodic line, including a 1-measure rest.

122

Musical staff 9: Treble clef, key signature of two flats. Continuation of the melodic line with eighth and quarter notes, including dynamic markings *fz*.

127

Musical staff 10: Treble clef, key signature of two flats. Continuation of the melodic line with eighth and quarter notes.

132

Musical staff 11: Treble clef, key signature of two flats. Continuation of the melodic line with eighth and quarter notes.

136

Musical staff 12: Treble clef, key signature of two flats. Continuation of the melodic line, ending with a double bar line.

Allegro.

**Gloria.** Musical notation for measures 1-9. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Dynamics include *f* and *fz*. A fermata is present over the final note of measure 9.

10 Musical notation for measures 10-15. Dynamics include *f* and *fz*. A fermata is present over the final note of measure 15.

16 Musical notation for measures 16-23. Measure 16 starts with a forte (*f.*) dynamic. Measure 19 has a handwritten '19' above it. Measure 23 has a handwritten '23' below it. A clarinet part is indicated by '(42) Cl.' above measure 23.

47 Musical notation for measures 24-53. Measure 24 has a handwritten '7' below it. Measure 54 has a handwritten '54' above it. Dynamics include *fz*.

59 Musical notation for measures 54-70. Measure 54 has a handwritten '59' above it. Measure 70 has a handwritten '70' above it. Dynamics include *fz* and *f*. A fermata is present over the final note of measure 70.

82 Musical notation for measures 71-87. Measure 82 has a handwritten '82' above it. There are three '+' signs above measures 71, 72, and 73. Dynamics include *f*.

88 Musical notation for measures 88-94. Measure 88 has a handwritten '88' above it. There are three '+' signs above measures 91, 92, and 93. Dynamics include *f*.

95 Musical notation for measures 95-102. Measure 95 has a handwritten '95' above it. Measure 102 has a handwritten '2' below it. Dynamics include *f*.

103 Musical notation for measures 103-110. Measure 103 has a handwritten '103' above it. Measure 110 has a handwritten '1' below it. Dynamics include *f*.

110 Musical notation for measures 111-115. Measure 110 has a handwritten '110' above it. Measure 115 has a handwritten '1' below it. Dynamics include *f*.

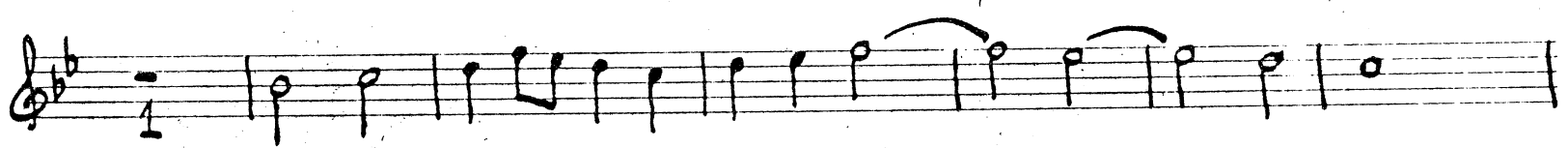
116 Musical notation for measures 116-124. Measure 116 has a handwritten '116' above it. Measure 124 has a handwritten '1' below it. Dynamics include *f*.

125 Musical notation for measures 125-133. Measure 125 has a handwritten '125' above it. Measure 134 has a handwritten '134' above it. Dynamics include *f* and *fz*.

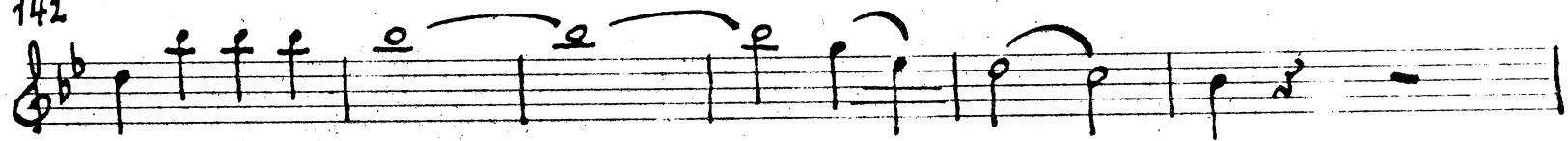
(1)

V.S.

135



142

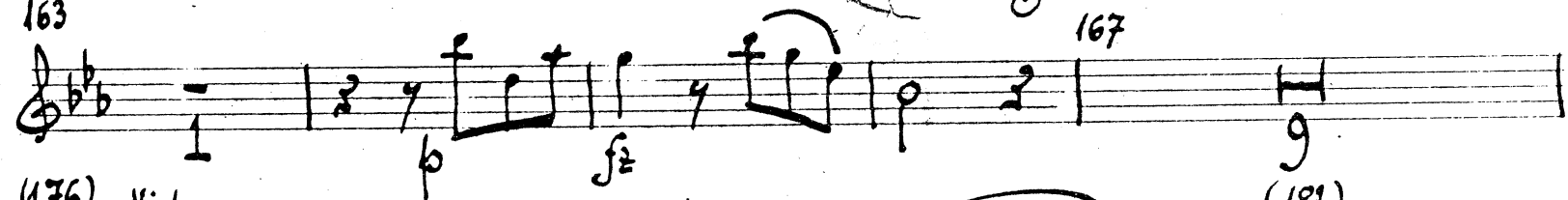


148

Bass: (158) (161) Adagio.

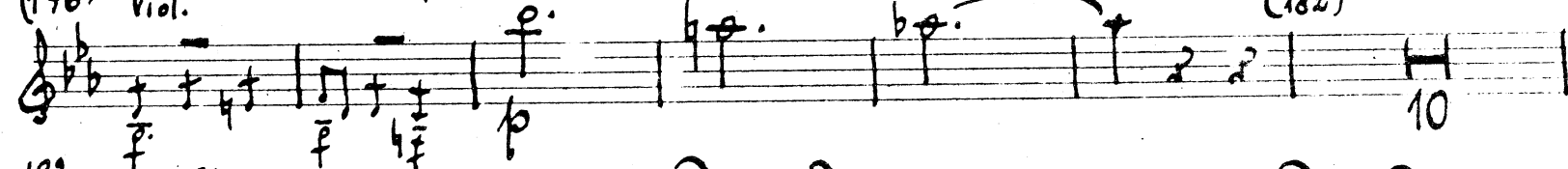


163



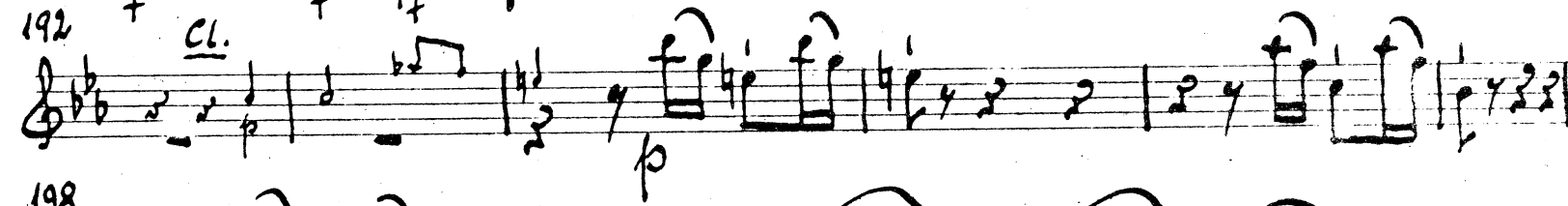
(176)

Viol.



192

Cl.



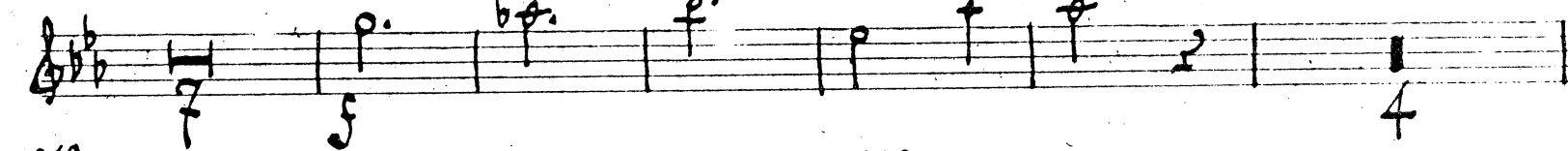
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203

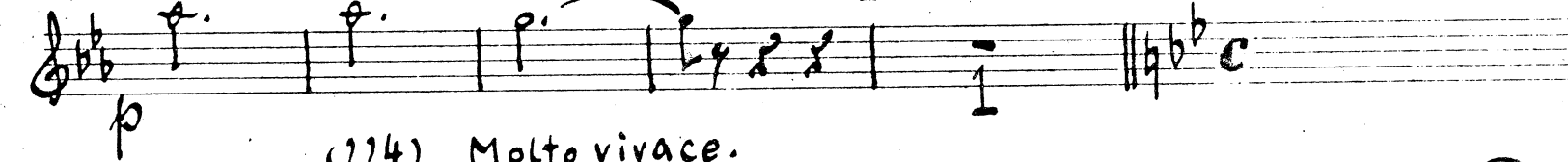
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215



219

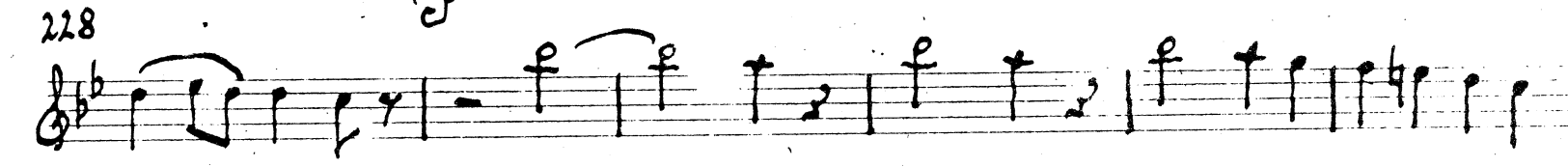
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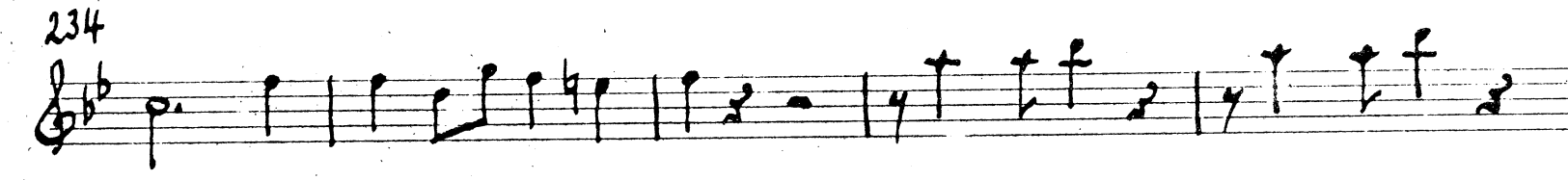
(224) Molto vivace.

Quoniam.

228



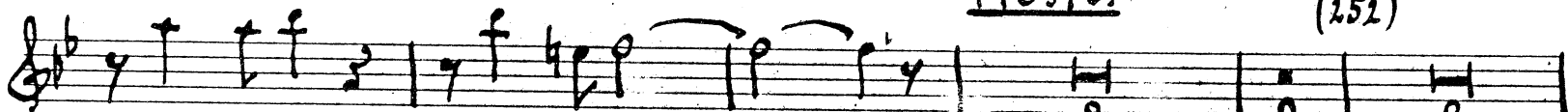
234



239

Presto.

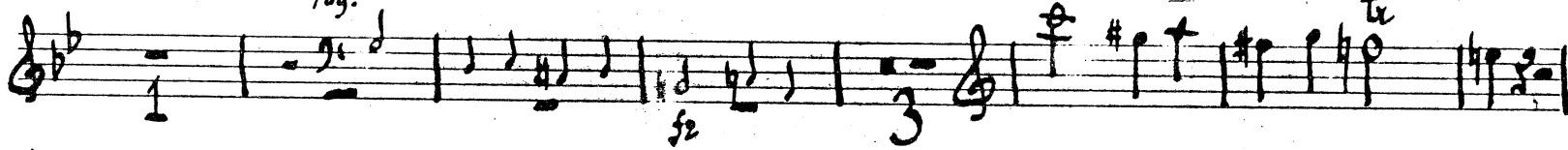
(252)



Fag. 8 2 Fag. 8

260

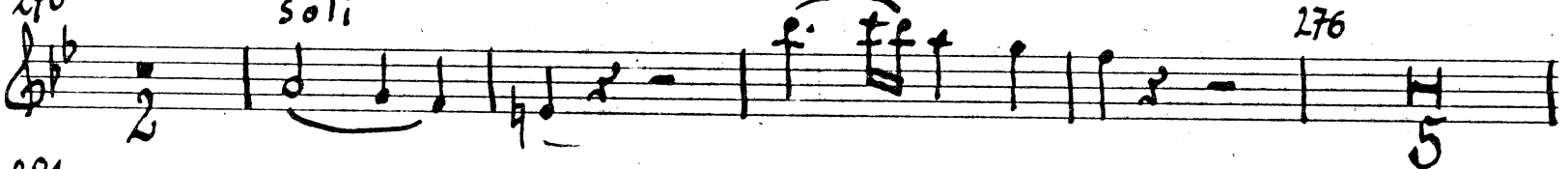
Fag.



270

*soli*

276



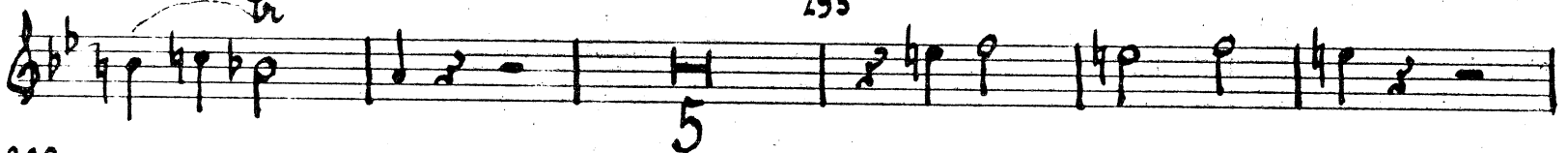
281



288

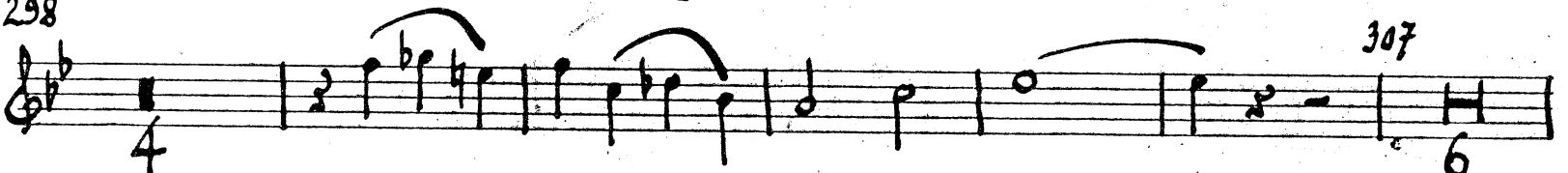
*tr*

295



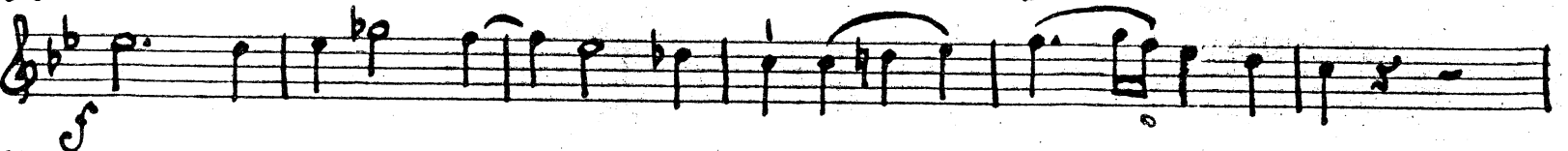
298

307



313

*soli*



319



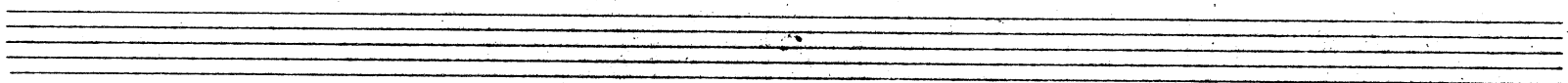
326



333



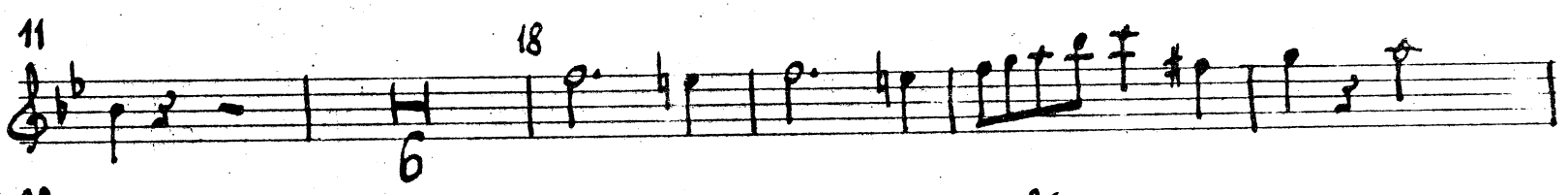
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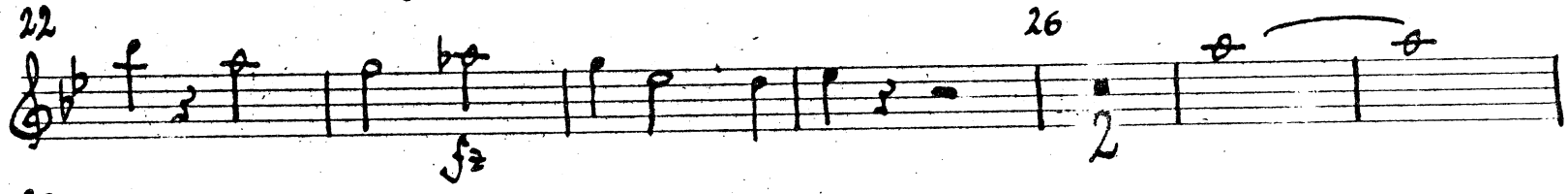


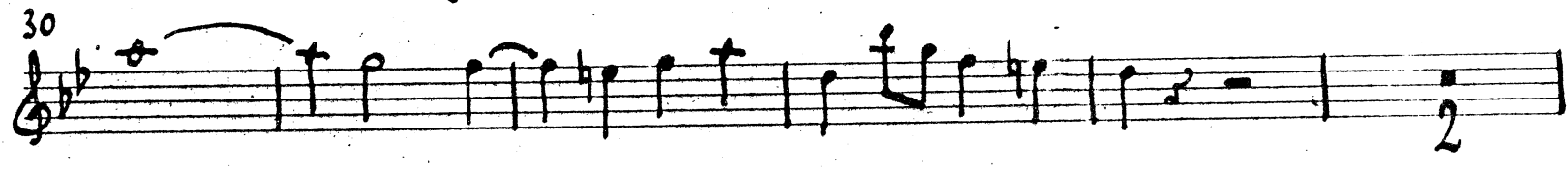
Vivace.

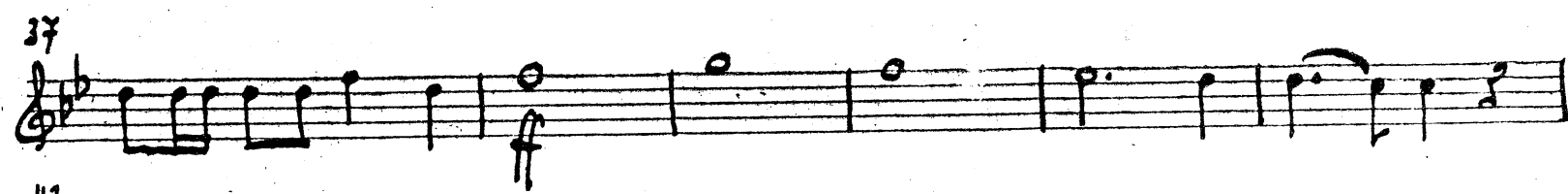
**Credo.** 

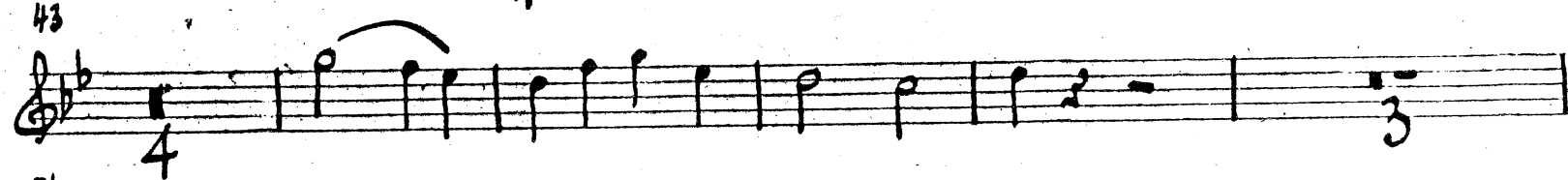








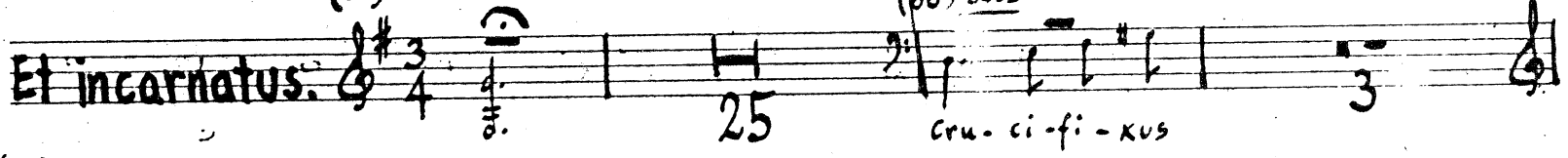






(60) Adagio.

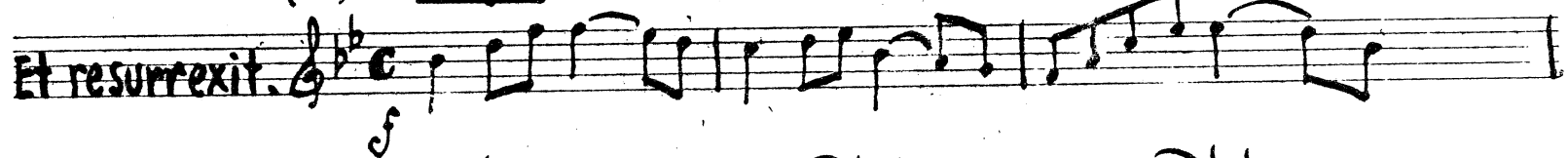
(86) Bass:

**Et incarnatus.** 

Cru-ci-fi-xus



(101) Allegro.

**Et resurrexit.** 



108

112

119

130

136

147

155

161

165

(179) Più allegro.

188

194

1

200 *fz*

206 *fz*

213 *fz*

219 *fz*

*Adagio.*

**Sanctus.**

7

15 *f Allegro.*

21

28 *Cl.*

39

43

47



Allegretto.

vl. cl.

# Benedictus.

10 *fz* *cl.* 4 *fz*

15 *fz*

20 (26) *Ten. Bass:* *ff*

32 *f* (39) *vl.* 4

41 *f* 44 *Streicher:*

52

56 61 *fz* *fz*

64

69

78 *fz* *fz*

84 *f*

(Church)

Cl. (Fag.)

91

Musical staff for measures 91-100. The key signature has two flats. Measure 91 starts with a 9-measure rest. Dynamics include *p* and *f*. A rehearsal mark (109) is present above measure 98. The staff ends with a 2-measure rest.

113

Musical staff for measures 113-118. Dynamics include *p* and *f*. The staff ends with a 2-measure rest.

119

Musical staff for measures 119-128. The staff ends with a 2-measure rest.

Adagio.

Viol.

Streicher mit.

**Agnus Dei.** Musical staff for measures 10-13. Key signature has one sharp. Time signature is 3/4. Measure 10 starts with a 10-measure rest. Dynamics include *f* and *p*.

14

Musical staff for measures 14-27. Dynamics include *p* and *f*. The staff ends with a 9-measure rest.

28

Streicher. Musical staff for measures 28-33. Dynamics include *pp* and *f*.

34

Musical staff for measures 34-47. Dynamics include *f* and *fz*. The staff ends with a 3-measure rest.

39

Musical staff for measures 39-47. Dynamics include *f* and *fz*. The staff ends with a 3-measure rest.

48

Allegro molto. DONA NOBIS.

Musical staff for measures 48-59. Dynamics include *fz*. First and second endings are marked above measures 58-59.

60

Musical staff for measures 60-68. Dynamics include *fz*. The staff ends with a 4-measure rest.

69

Musical staff for measures 69-74. Dynamics include *fz*. The staff ends with a 4-measure rest.

75

Musical staff for measures 75-84. Dynamics include *fz*. The staff ends with a 4-measure rest.

Ob. I

81

88

98

104

110

117

124

131

139

142

149

159

FINE.

Joseph Haydn: Messe No 11 (Schöpfungsmesse. 1801.)

Kyrie.

Adagio.

cl.

7

Musical notation for the first system of the Oboe II part, measures 1-23. The music is in G major (one flat) and 3/4 time. It begins with a whole rest for 3 measures, followed by a series of eighth and sixteenth notes. Measure numbers 12, 18, and 23 are indicated. A fermata is placed over the final note of measure 23.

Allegro moderato.

33

Musical notation for the second system of the Oboe II part, measures 24-67. The tempo changes to Allegro moderato. The music is in 6/8 time. It features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 29, 36, 41, 47, 52, 58, and 64 are indicated. A fermata is placed over the final note of measure 67.

(91) cl.

24

97

102

107

113

120

127

132

137

Allegro.

**Gloria.**

10

16

(19)

(42) cl.

23

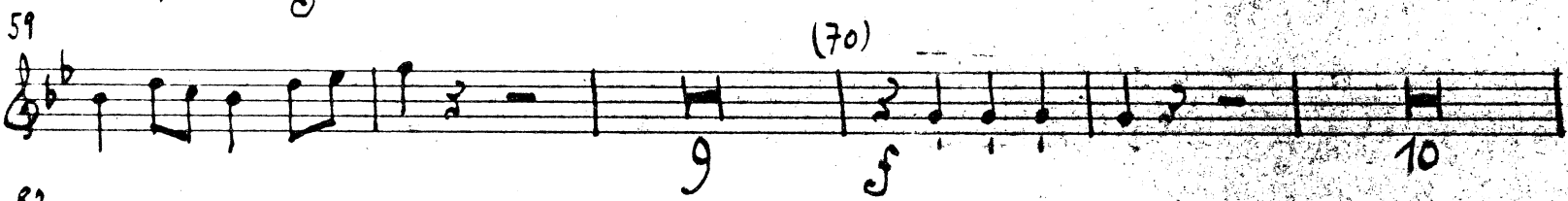
3

Ob. II

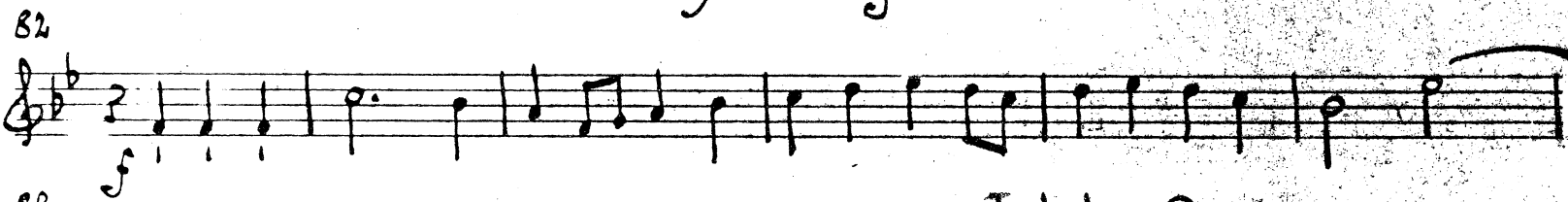
47 (54)



59 (70)



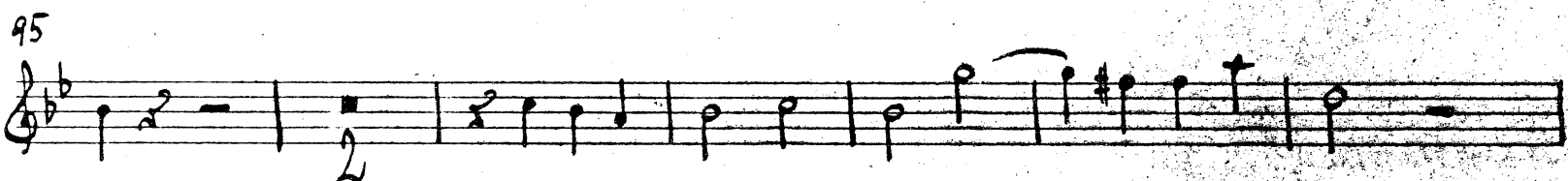
82



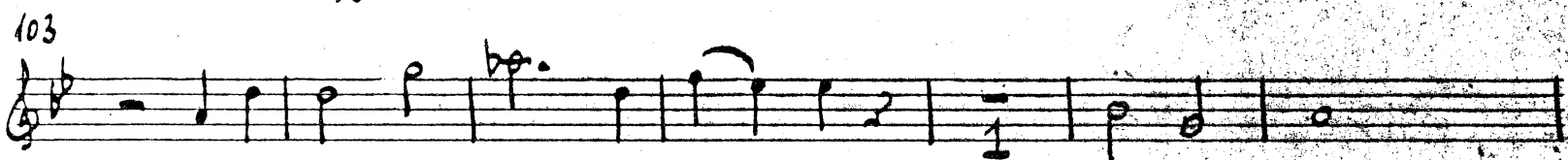
88



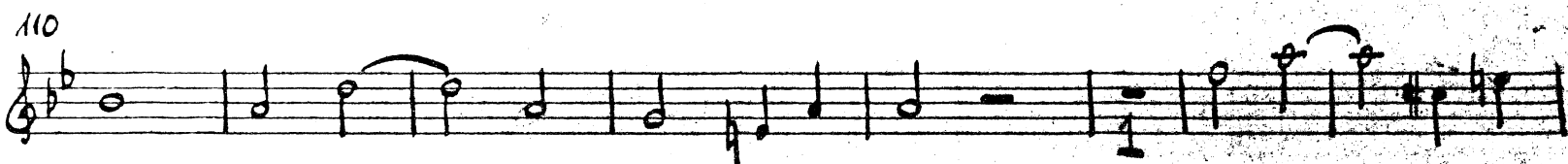
95



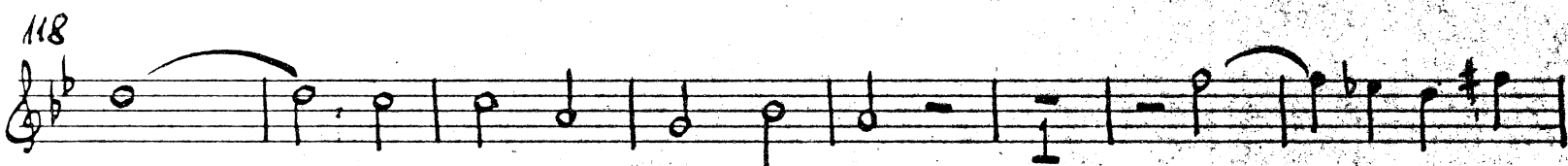
103



110



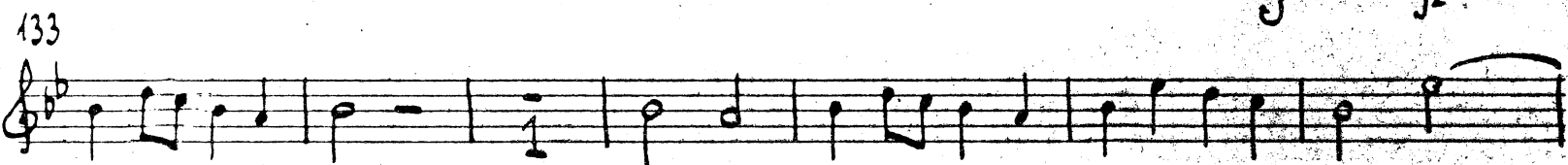
118



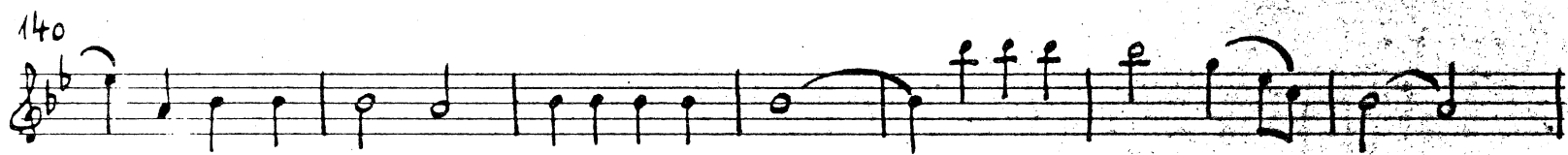
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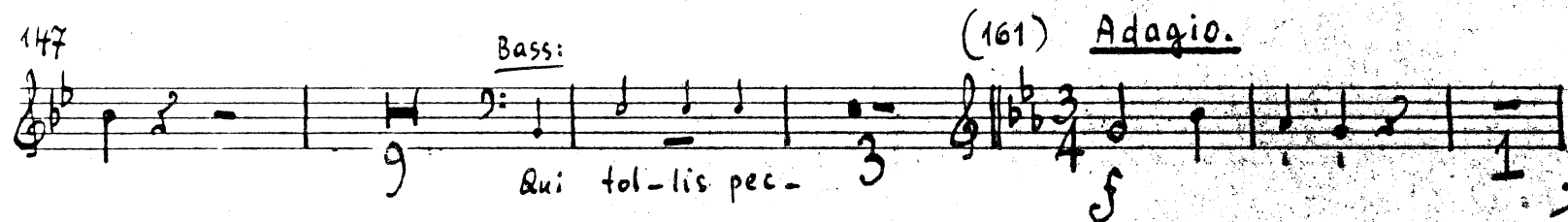
133



140



147 Bass: (161) Adagio.



1

164 (176) *VL.*

179 (194) I.

200 210

213 219

224 *Molto vivace.*

*Quoniam.*

228

233

238 (242) *Presto.*

252 261

269 *soli* 276

284 *tr*

290 298

304

313

317 *soli*

326

334

340

Vivace.

**Credo.**

6

12

23

28

30

37

43

51



Ob. I

(54) I.

3

(60) Adagio: Fag. solo (86) Bass:

**Et incarnatus.**

90

(101) Allegro.

**Et resurrexit.**

104

108

112

121

133

139

152

158

166 175

179 *Più allegro.*

186

194

200

206

213

220

**Sanctus.** *Adagio.*

8 11 15

18 *Allegro.*

22 (28)

7 (35) *cl.*  
 40  
 46

**Benedictus.** *Allegretto. cl. solo*

9  
 14 *fz*  
 19 *f*  
 26 (26) *Ten. Bass.*  
 32 *ff*  
 35 (35) *Bass:*  
 39  
 44 *Streicher uis.*  
 55  
 61  
 63

Ob. I

69

77

82

87

100

cl. Fag.

Strach. unis.

(109)

111

119

**Agnus Dei.**

Adagio.

Strach. unis.

16

(28) Strach. unis.

32

39

(48) Allegro molto.

**Dona nobis.**

2

(54)

(60)

(64)

70

75

81

86

97

104

111

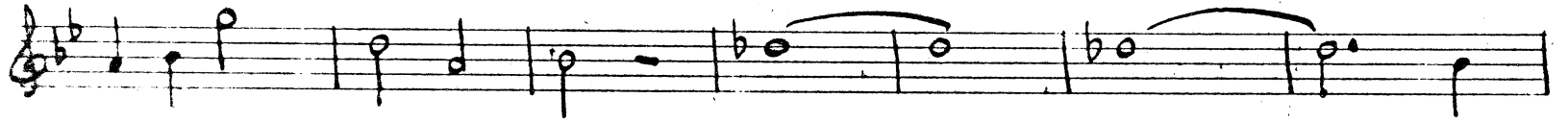
120

126

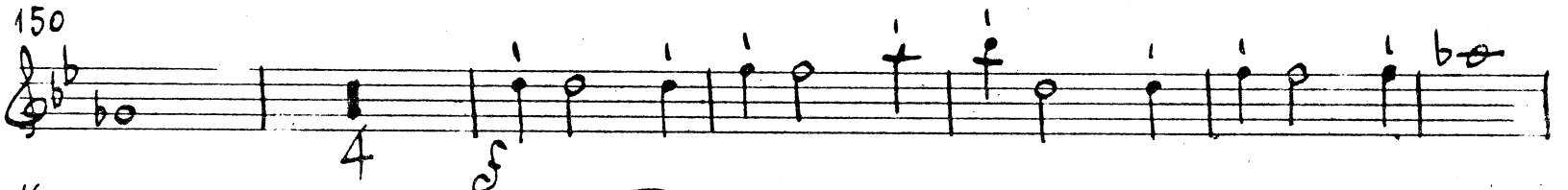
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Ob. II

143



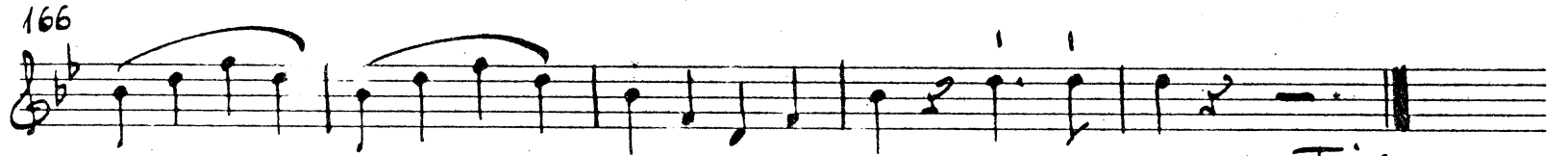
150



160



166



FINE.

